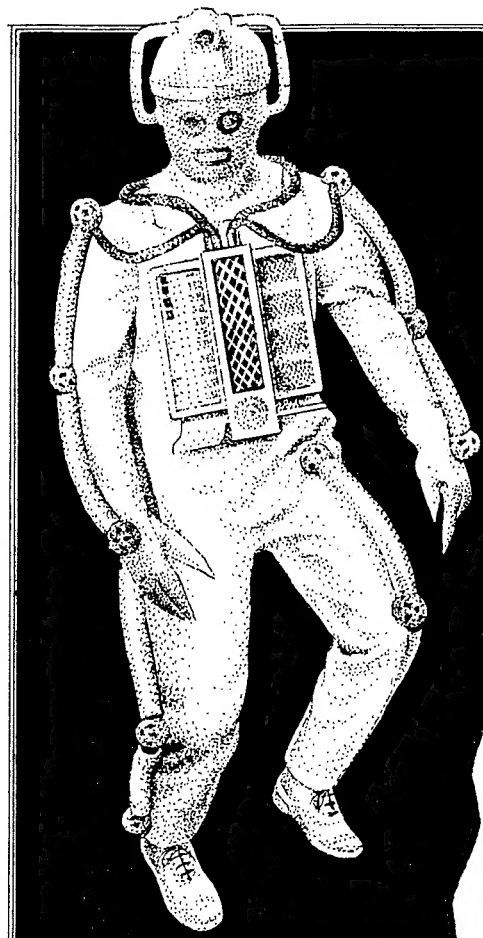
THE MOONBASE

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME

CODE: HH.

Kit Pedler



THE MOON 2070

There are some corners of the universe which have bred the most terrible things. Things which act against everything that we believe in. They must be fought... Our unscheduled landing on the Moon instead of Mars thrust my companions and I into a rematch with the Cybermen! Evidently they hadn't all been destroyed as we presumed when Mondas exploded.

Jamie injured himself in the low-gravity conditions on the Lunar surface, but was taken to the medical unit of a nearby Moonbase. Following him into this base, which operated a Gravitron - a device controlling Earth's weather - I found our arrival had unfortunately coincided with the outbreak of a mystery virus among certain base personnel, the disappearance of patients and the inexplicable loss of control over the Gravitron; not surprisingly, we were held suspect, despite my pleas to the contrary.

While I was striving to find the cause of this disease to prove our innocence, Polly witnessed a Cyberman removing one of the patients from the medical unit. Hobson, the Moonbase Director, disbelieved that the Cybermen were responsible, and was ready to throw us off the base until I realised it was the sugar that was spreading the virus - a deliberate infection by the Cybermen. The answer was so simple we had all missed it. Not everyone took sugar; therefore, not everyone was infected! Despite this, Hobson still didn't change his views; but the discovery of a Cyberman concealed in the medical unit provided indisputable proof. He could hardly dismiss that!

The Cybermen were converting the infected men and using them to mis-align the Gravitron in an attempt to destroy the Earth's surface by drastically altering the weather conditions. I concluded that the Cybermen were adverse to gravity, otherwise why didn't they operate the Gravitron themselves? Then Ben, Polly and Jamie burst in and killed the Cybermen present in the control-room by dissolving their chest-units with some sort of plastic solvent. But the danger wasn't over yet, for an invasion-force of Cybermen became apparent, marching across the lunar surface towards us.

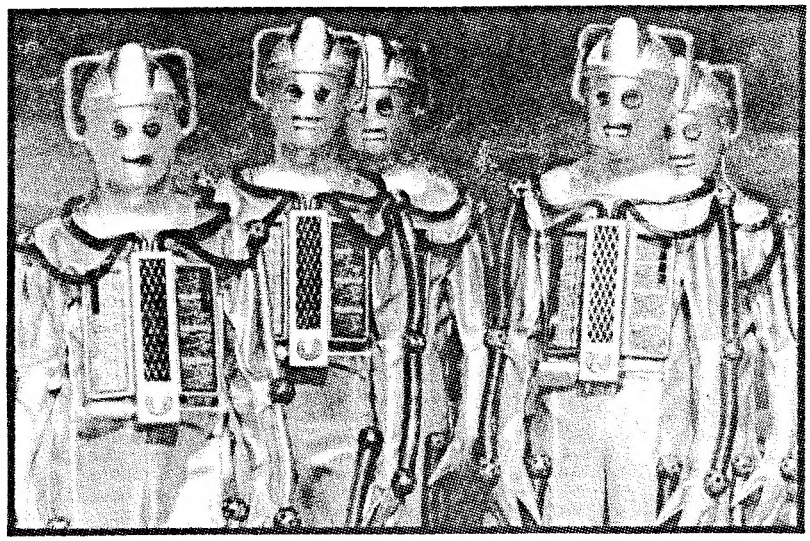
The bolts from their bazooka-like weapon, however, were deflected by the force-field of the Gravitron surrounding the base. I realised the Gravitron could be used as an effective weapon, if aligned parallel with the Moon's surface. This done, the power of the Gravitron neutralised the gravity of the Cybermen and their ships and hurled them back into space.

To avoid awkward questions my companions and I beat a hasty retreat to the TARDIS, and I decided to experiment with the Time Scanner to give us a vision of the future. Visible on the scanner screen was a gigantic claw - rather like that of a crab...

$\partial^3 \Sigma x^2$

WITH THANKS TO ROBERT KEW

DRAMA EXTRACT



Benoit noticed the agitated expression on Hobson's face, an expression he had never seen before ... As other technicians rose to give their reports Hobson motioned them away. "Get back, these things are lethal!"

For one confused moment Benoit thought the tough Yorkshireman was referring to the scruffy figure of the Doctor shambling into the control room behind him. Then he saw the two Cybermen...

"No-one-will-move. You-will-remain-still." The two giants, their guns drawn, advanced into the centre of the chamber and indicated all the other personnel to group together. "If-you-move-you-will-be-killed!" The tone was very final.

Nils sidled up to Benoit. "What are they? How did they get in?" he breathed.

The delicate audio-receivers on the lead Cyberman's head-piece caught these questions. "Silence! We-are-Cybermen. You-will-listen."

Cybermen, thought Benoit. That rang a bell somewhere... "But you were all killed!"

"We-are-going-to-take-over-the-Gravitron," said the first Cyberman, ignoring the Frenchman's outburst, "and-use-it-to-destroy-the-surface-of-the-Earth-by-changing-the-weather."

Totally forgetting his own peril for a moment the Doctor rounded angrily on the Cyberman. "But that'll kill everybody on the Earth!"

"Yes."

Hobson spoke, a note of contempt in his voice. "You're supposed to be so advanced; there you are taking your revenge like... like children!"

The two Cybermen exchanged glances; glances which would, but for the total lack of expression both on their metal masks and in their electronic voices, have conveyed puzzlement. "Revenge? What-is-that?"

"It's a feeling people have that..."

The lead Cyberman interrupted him. "Feeling? Feeling? Yes, we-know-of-this-weakness-of-yours. We-are-fortunate, we-do-not-possess-feelings."

"Then why are you here?" enquired Benoit.

"To-eliminate-all-dangers."

"But you'll kill every living thing on the Earth," Hobson stormed.

"Yes, replied the Cyberman coldly, "all-dangers-will-be-eliminated!"

"Have you no mercy?" spat Benoit.

"It-is-un-necessary." Apparently bored by this conversation the lead Cyberman turned to his companion. "Keep-watch-on-them." Holstering its own gun the first Cyberman extended an ariel on its chest-unit and flicked a switch underneath. "Operational - system-four. Operational-system - four-complete. Entry-to-base-now - complete."

Aye, thought Hobson, that was another point in need of clearing up. "How did you get in?"

Retracting the ariel communicator the lead Cyberman turned back to face the Moonbase commander. "It-was-very-simple. Only-stupid-Earth-brains-like-yours-would-have-been-fooled."

"Go on..."

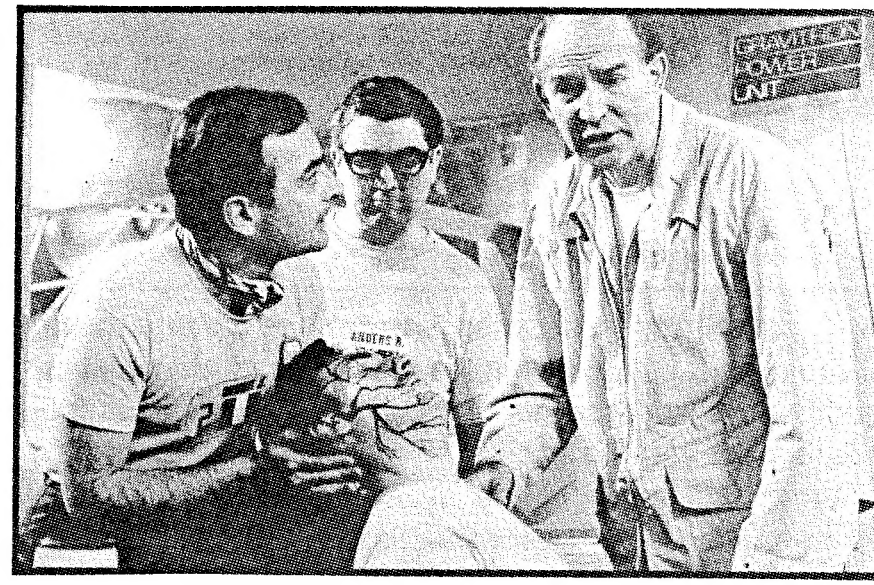
"Since-we-couldn't-approach-direct-we-came-up-under-the-surface-and-cut-our-way-in-through-your-store-room, contaminating-your-food-supplies-on-the-way. A-simple-hole, that's-all."

Hobson sighed and lowered his gaze. He was pragmatic enough to know when he had been outflanked. "A hole. That explains those sudden air pressure drops we've been recording."

The Cyberman nodded contemptuously. "Clever...Clever...Clever..."

STORY REVIEW

Tim Robins



"Hurray! That's taken care of the Cybermen! Now then, everybody, we've got to get this Gravitron in operation again as fast as we can!"

So Hobson and the scientists of Moon Weather Control recover somewhat hastily from the threat of the Cybermen. As the silver-suited Cyborgs float unceremoniously away it is difficult not to believe that they deserved better.

'The Moonbase' is a curious story; or, perhaps, more honestly a disappointing one. Kit Pedler fell ill during the early stages of writing a sequel to 'The Tenth Planet', and Gerry Davis stepped in to rescue the project. What eventually reached the screen, though, was a rather obvious rewrite of 'The Tenth Planet' and not, I suspect, the story Pedler had been planning.

Once again we find ourselves amongst an isolated community in a bleak environment; again an Earth spaceship plunges to destruction; again scientists of all nations struggle together. The accents may be toned down, but Benoit's neck-tie never lets us forget that, like all great French scientists in the 21st. Century, he carved his career from selling onions; or was it singing in a Parisian café? Hobson combines the temperament of General Cutler with the mind of a scientist. You can tell that the scientist wins out because he allows the Doctor, whom he is convinced is guilty of sabotage, to wander freely round the base. However, the parallels between the first two Cybermen stories are too strong to ignore. The story I believe Pedler originally had in mind would reach fruition just a few months later (see Serial "MM") and would finally explain the new-look Cybermen and their non-involvement in 'The Tenth Planet', explanations noticeably absent from 'The Moonbase' considering the renewed emphasis upon continuity in 'Doctor Who'.

Some of the plot elements are admittedly classical devices. Isolated communities fighting off monsters from without and/or within are the stock-in-trade of horror and science fiction. However effective this device is for creating tension, fear and suspense it tends to reveal a little too much of the craft of writing and too little of the art.

To save money 'The Moonbase' is confined to a very few sets, but one soon tires of the Gravitron room. The action is so sparsely-spread throughout the episodes that we don't hear the Cybermen speak until episode three. In the meantime, episode two virtually grinds to a halt. It presents such rivetting scenes as the Doctor scraping samples off a boot, scientists checking the Gravitron and a battle with an Earthbound hurricane - represented by lights on a wall-map, plus a word or two from the Earth controller, Rinberg, who sounds totally sloshed! Stuck with a limited number of sets and the limited ability to introduce new situations or characters after the first episode the story relies on two devices: sudden shocks and creeping menace.

On the whole the sudden shocks are misplaced, contrived and often fall flat. When Polly turns to face a Cyberman that has crept up behind her, it is done in a medium shot rather than dramatic close-up. Compared to the tight work on 'The Tenth Planet', 'The Moonbase' leads one to suppose that the production crew had unlearned the considerable progress made in camera technique. The most contrived surprise is the discovery of a Cyberman in the medical unit at the end of episode two. He has remained unnoticed under a white sheet despite his large, completely visible silver boots!

Episode one handles the suspense well. Various clues are laid which point to some kind of threat - momentary drops in air pressure, Benoit's comments that "someone not far from the base is listening to every word we say"! Unfortunately 'creeping menace' tends to become 'crawling tedium'.

Eventually the Cybermen arrive in force. No-one mentions their rather obvious

change of appearance, although Hobson instantly recognises them. At the same time they recognise the Doctor: "You are known to us" (!!), and he recognises them "...and you to me."

The character of the Cybermen is hard to pin down. Supposedly machine-like, lacking in emotion, they continually reel off smart-arse comments. Explaining their entry into the base via a hole in the wall, one exclaims: "Only stupid Earth brains like yours would have been fooled." Hobson realises this method of entry has caused the sudden drops in air pressure. "Clever! Clever! Clever!" a Cyberman quips. They also lack emotion ("Revenge? What is that?"), but seem to forget on occasions. Their motivation for attacking Earth is even worse than their 'memories!: "All dangers will be eliminated." Exactly what danger Earth posed to the Cybermen isn't explained. Presumably it was enough that Mondas was destroyed to provoke such a response from them.

On the whole their characters fare rather badly - but not as badly as Polly who, after a few brilliant moments in her earlier episodes, now continues her downward spiral into oblivion. Having invented a way to defeat the Cybermen she is curtly told by Ben, "Not for you, Polly. This is men's work", whereupon he and Jamie rush off to test each other's machismo. Polly does have other uses - like making coffee!

The confusing mixture of characters and character motivation is no more apparent than with Ben. When Jamie finally manages to regain consciousness he is given Ben's lines, whilst Ben occasionally has those of a scientist. This gives Ben a curious split personality. With brilliant scientific insight he explains that radiation kills Cybermen, and that the Gravitron is run by thermo-nuclear power. At the drop of a hat he describes the contents of nail-varnish, which eats plastic. Unfortunately, after a dazzling display of knowledge of everything from acetone to fire extinguishers, he can't understand Polly's plan to use acid to melt the Cybermen's chest-units!

In fact the characters in this story are either totally confused or utterly unconvincing. Even the Doctor seems subdued beneath a tide of pseudo-scientific jargon involving somewhat archaic-sounding potentiometers and digital voltmeters, although Ben proves surprisingly well-acquainted with interferon.

On a plot level 'The Moonbase' leaves a lot to be desired. Where it succeeds is visually. The Cyber-army looks quite impressive, in spite of their lace-up boots; the Moonscape is effective, with a wonderfully-executed model of the Moonbase itself; unfortunately the Cyber-saucers haven't progressed much beyond paper-plates; the effect of the 'plague' spreading up a victim's hand is unnervingly unpleasant; one of the earliest uses of a laser-beam effect is convincingly rendered as the Cyber-bazooka is fired at the base. It is noticeable, however, that the sheer grandeur of Hartnell's Skaro and Vortis is now permanently gone from the series.

As with all Troughton serials the Master himself shows what acting the part of the Doctor is all about. "There are certain signs and symptoms which don't add up. There's something wrong here - something very wrong indeed!"

So the Doctor sets his mind to work. Each new problem is met with a solution, usually grabbed from nowhere in the nick of time. As the Doctor bustles his companions out of the Gravitron room towards the TARDIS Hobson, with a typical lack of insight into the Doctor's character, exclaims: "Perhaps it's just as well. We have enough madmen here already!"

We leave the Moon with the Doctor and his companions staring at the TARDIS' scanner. A crustacean claw waves menacingly in view. Polly moans, anticipating an attack of crabs...

SPACE & TIME

Editor.....Gary Hopkins
Art Editor.....Stuart Glazebrook
Design Editor.....Deanne Holding
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Art, page "33-03".....Anthony Clark
Distribution.....'CyberMark Services'
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Writers this issue.....Jeremy Bentham
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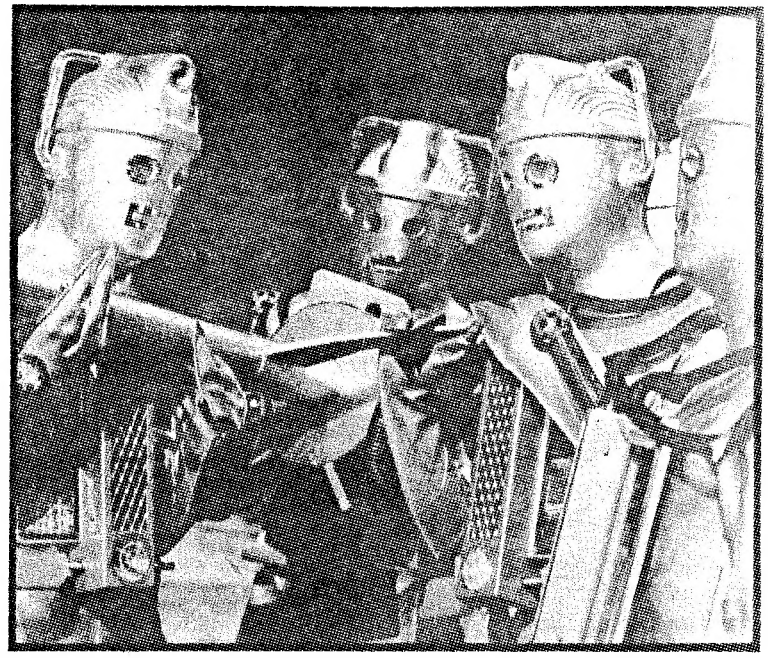
Tim Robins and Gary Hopkins
Editorial address.....15, Coverack Road
Newport
Gwent
NPT 0DS

SPACE & TIME

The Return of the Cybermen

Jeremy Bentham
and Gary Hopkins



When they first appeared, just under three years before, the Daleks had excited the imagination of a massive young audience, boosting 'Doctor Who' to a success it might not otherwise have enjoyed. By the end of 1966, however, the Dalek crown had slipped after the arrival of the Cybermen, Kit Pedler's bio-mechanical invaders from Mondas. It is ironic that their debut coincided with the departure of the Doctor in his original form, as the Cybermen were immediately and over-whelmingly popular. Seizing upon this success the makers of 'Doctor Who' quickly arranged a re-match between the Doctor and his latest enemies, with plans for more Cybermen stories in the near future. This was a shrewd move, in view of the fact that 'The Moonbase' achieved the highest audience figure of the whole season. But the popularity of the Cybermen brought with it special problems, notably in the first of their costume changes; an aspect of the Cybermen which, in time, would become their virtual trademark.

The following details may serve as a useful guide to the major differences between the Cybermen of 'The Tenth Planet' and those of 'The Moonbase' (for which eight costumes were built), changes necessitated by the severe problems and cumbersome nature of the first version (see 'The Tenth Planet', pages "29-09" and "29-11").

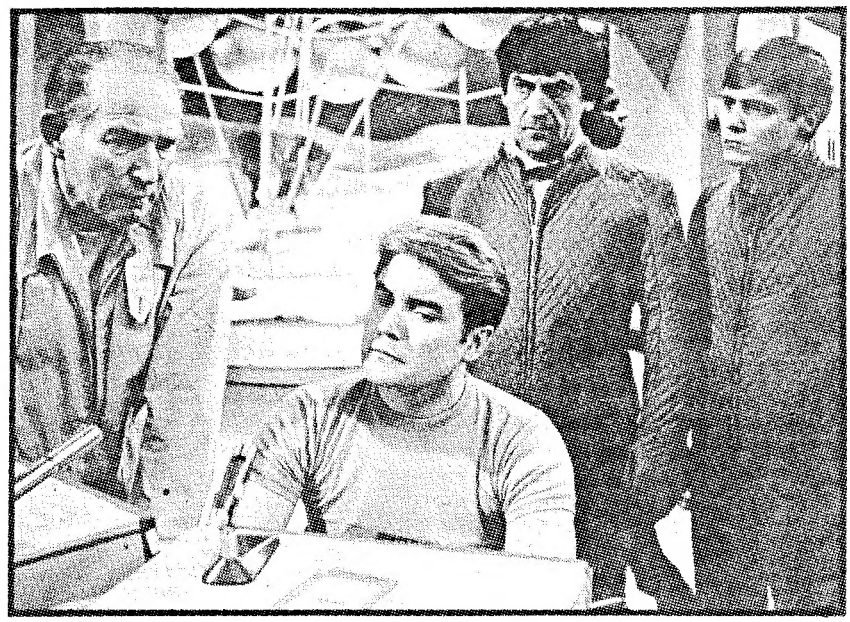
Brainchild of the show's Costume Designer, the basic uniform was a one-piece jump-suit made from a lightweight plastic material. Each hand was now enclosed within the costume, displaying three tapering fingers from each wrist. Worn on the feet were silver-sprayed lace-up boots, with the jump-suit leggings worn over the top of the boot uppers. A network of cables and tubing ran from the Visual Effects designed chest-units to each limb, with silver-painted polyurethane airballs providing the joint pistons. Each chest-unit had a set of batteries inside to power the sequence of flashing lights on the front display, and at the bottom of each unit was provided a small slot into which the tapering, tubular Cyber-gun could be holstered. Each Cyber-gun had a light fitted to it for cueing the sound effect of firing.

The head pieces were solid fibreglass, cast in two sections. With some difficulty an actor could squeeze his head into the main body of the mask, after which a tight-fitting back-plate was pressed into position and secured with a set of eye-hooks. These masks were intensely claustrophobic, with a circulation of air provided only via the gauzing on the eyes and whenever the mouth-flap was down. The mouth-flap itself was a plate pivoted inside the mask, which could be opened or closed by the movement of the actor's jaw. Each helmet was fitted with a torch above the crown and these were constantly illuminated during recording.

The result of these refinements was a much more streamlined interpretation of Kit Pedler's original Cybermen, now totally divorced from the last vestiges of humanity. Whereas 'The Tenth Planet' represented them as half-human half-machine, 'The Moonbase' displayed the subsequent advances in Cybernetic engineering. Combined with the new electronic voices, supplied by Peter Hawkins (see 'Special Sounds' feature next issue), the Cybermen had evolved into a form almost as instantly recognisable as that of the Daleks.

Hobson's Choice

Gary Russell



"We're all scientists here, you see. No room for idle hands, I see to that!" Thus, Hobson introduces the Doctor to his weather control station, the Moonbase; and from the moment they set foot inside the travellers are found jobs to do. Ben is despatched to help Ralph with the washing-up and 'shopping', the Doctor volunteers to track down the mysterious virus, and Polly tends to its victims in the Sick Bay. Hobson doesn't want the Doctor's presence, but appreciates Benoit's sentiments that all extra hands may be useful, and secretly accepts the need for someone to trace the cause of the viral infection before the whole base is brought to a stand-still.

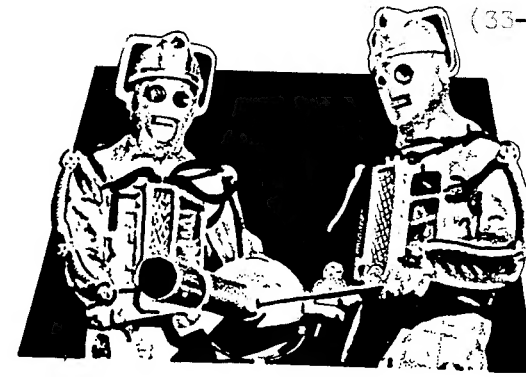
John Hobson is a good leader; a tough, brash, no-nonsense, unflappable Briton, fond of his work and the men who aid him and dedicated to the job at hand. He enjoys tackling a problem, and sees everything as a challenge. If Earth Control prefer to be difficult and impatient, let them! Hobson knows that ultimately his decision is the right one, and as long as his team are in peak condition, all should be well. When the virus hits the base he battles wearily on - his attempts to obtain help from the authorities are met with a quarantine order - until he is persuaded to take it easy. He stolidly refuses to accept that he is no longer a young man, and responsibility weighs heavily upon his ageing shoulders. However, with his team - the loyal deputy Roget Benoit, the 'Mad Dane' Nils and the stoic Sam - behind him he knows instinctively that, should anything halt him, they will carry on with as much relentlessness and resolve.

Hobson never bullies his men, understanding that the best working atmosphere in a confined environment is an informal one. Equally, his men respect him, knowing full well that behind every harsh word is a humorous makeweight to follow. In fact, Hobson isn't without a good deal of humour, whether it be a laugh at the Doctor's initial entrance amid a plethora of ignorant comments, or the dry wit involved when Polly greets the news of an approaching relief ship "with a replacement for me aboard" by saying "But that's wonderful!" "Oh, thanks very much," mutters Hobson in mock-hurt tones.

"Stop this Cyberman nonsense," he implores. "There were Cybermen, every child knows that; but they were all destroyed ages ago!" Hobson's scepticism of the Doctor's claim is quickly dissipated when the Cybermen make themselves known. Here is a menace, but still something Hobson is determined, almost eager, to overcome. His horror at their merciless murder of one of his men changes to disgust when the Cybermen announce their plan. The battle quickly ceases to be physical and instead adopts an almost psychological front, Hobson trying to outwit his opponents and boost his men's morale. Coupled with the fact that Earth is being threatened by freak weather it is little wonder that at one stage he does lose his cool. Benoit suggests relieving young Joe Benson from the Gravitron room because the pressure may be too much. "I know, Roget, but it's tough for all of us!" Hobson has millions of people on Earth to worry about, as well as a base full of nervous personnel and some mindless puppets locked in the Sick Bay.

Finally, however, level-headed thinking and resourcefulness expel the Cybermen from the Moon and bring Earth's weather back under control. With hardly a moment to draw breath, Hobson takes the reins and organises the return to normalcy: "Now come on, I want to see the first weather plot in two minutes!"

TECHNICAL OBSERVATIONS



Generally attested to be the serial which revived 'Doctor Who's then flagging ratings 'The Moonbase' also proved to be a pilot vehicle for the type of plotline most associated with Troughton's Doctor: namely, a corps of humanity in an isolated institution being surrounded and threatened by an increasingly powerful and hostile alien presence.

As before the Cybermen had their own theme heralding their scenes. Fuller use of the "Space Adventure" piece of electronic music was made (see 'The Tenth Planet', page "29-11"), although none of the run-up "Drum Dramatics" piece by Robert Farnon was used. All the music for this serial was provided from stock, with one piece - "Electronic Sound Pictures" - even hailing from a recording by Radiophonic Workshop head Desmond Briscoe.

Curiously the Cyberleader in this story - played by Sonnie Willis - although no different in appearance to his troops, had a name in the script: Tarn. No other Cybermen had names in this story. The script for episode three also names the raiding party's planet of origin as Telos, although this section was deleted in the editing session due to time constraints. (The same sequence appears in the later novelisation by Gerry Davis.)

The facilities of Ealing Studios were once again used for the very extensive film sequences on the lunar surface. The lunar set in fact comprised two sets: one for live action, the other, adjoining, for model work. Backdrops gave greater impressions of depth to the sets. The model stage featured the large set of the lunar base as well as the craters housing the Cybermen's flying saucers. The saucers themselves were made to fly by the ages-old technique of suspended wires. Flying harness wires were also in evidence on the live action stage to achieve the illusion of one-sixth gravity Moonwalking. Any actor required to fly did so on these wires, with the camera being deliberately overcranked to give the finished film a slow-motion effect.

A quarter-size model of the TARDIS was built for this story to give a false perspective to the travellers supposed distance from the ship. While in truth they might only have been ten yards from it, the distance on film seemed much greater.

In some cases careful positioning of the film camera could show both the live and the model stages in the same frame so as to give the impression of the base being a long way off when seen from the ridge surrounding it. The Moonbase entrance ports were represented as small conning-tower airlocks sticking out of the ground. Once inside the astronauts descended a flight of steps into the main buildings. This eliminated any need to show base installations full-size on the exterior set.

Another trademark of the Troughton years was demonstrated to good effect in this story - namely making use of just a few expensive and complex sets, rather than a lot of smaller and less impressive ones. The major set here was the Gravitron room, complete with the large, gimballed Gravitron itself, an observation window bay, a set within a set, and a whole variety of control desks and consoles. All the background sounds for the Gravitron room were either radiophonic (e.g. the Gravitron noise) or stock (the computer banks).

Several sound effects originally composed for 'The Keys of Marinus' (Serial "E") were re-used in this serial. The Morpho sleep-inducing effect was used as the background noise for the medical unit, while the Morpho brain-conditioning sound was dubbed over sequences showing the Neurotropic plague symptoms spreading over a victim's skin.

The effect of the Cybermen's virus - creeping lines spreading across a victim's hand, face, etc. - was achieved by stop-motion animation over a photograph of the required limb. For controllability this animation was done on film.

As with 'The Tenth Planet' the Moonbase team were international in origin. To underline this each man wore, on his uniform, a large badge depicting his number, next to a flag symbol of his home country (e.g. a French flag for Benoit, a Union Jack for Hobson, etc.).

Caption slides were used for all establishing shots of the Cyber-saucers.

Two different effects were used for shots of the Cybermen's weaponry in action, both of which relied, to an extent, on the greater ease in scheduling recording breaks. That is to say, episodes were still continuously recorded but it was easier now to stop and start recording equipment than it had been in 1963.

The Stun Effect: One camera focuses on a spark machine: a device that, on cue, generates a line of electrical charge between two poles. The Vision Mixer then combines this shot with the live action line up of a Cyberman's hand and the victim's head. The finished effect, if correctly lined up, is of a charge of electricity shooting from the hand and hitting the target.

The Cyber-gun Effect: One camera soft-focuses on a burning candle flame. The picture is mixed on to the picture of a gun firing as the light on the barrel and comes on. There then follows a recording break, allowing the studio technicians to fill the victim's costume with smoke from a smoke gun. As recording recommences the same flame effect is seen over the victim, fading as he falls to the floor with smoke pouring from his body.

Mannequin dummies were used for scenes of the Cybermen carrying infected technicians under their arms. A recording break was needed each time to cut from the actor to the dummy.

The Cyber-control devices were working props. A tracery of wires and electrodes which could be attached to a human head. A hidden wire linked to a battery controlled the blinking of the light on the forehead part of the device.

As with 'The Underwater Menace' use was again made of a pre-recorded "thinks" soundtrack as the Doctor is shown solving a problem mentally.

A telecine insert was filmed of the two Cybermen's chest units dissolving when sprayed with "Cocktail Polly" in episode three. A smoke discharger was also fitted to each unit, making for quite a spectacular effect as the two creatures are killed.

Masks were fitted to each camera required to show a view as seen through a telescope or a pair of binoculars.

The broadcasting ariel for the Moonbase was constructed out of lightweight materials to make look more spectacular the shot in episode four as the Cybermen, on film, tear the ariel apart and fling the debris away.

A wind machine was used in the studio for the sequence of the dome being punctured leading to explosive decompression.

Episode four of this serial saw the first use in 'Doctor Who' of filmed optical effects. A separate strip of animation film was synched with the live action of the Cybermen firing their laser bazooka. Using an optical printer a third strip of film was thus made, blending the two sequences together, creating the shots of a light beam firing out of the bazooka and bouncing away from the dome.

A caption-slide of a shooting star was placed on a transparent mounting and then moved in front of the backdrop showing the lunar sky. By aiming a camera towards this assembly and then by tilting, the slide mounting the shot of the defeated Cybermen fading into the night sky was achieved for the end of episode four.

A telecine insert was used at the end of the episode showing a Macra claw seen on the TARDIS scanner. This was necessary as the Macra prop was too big to be brought into the recording studio.

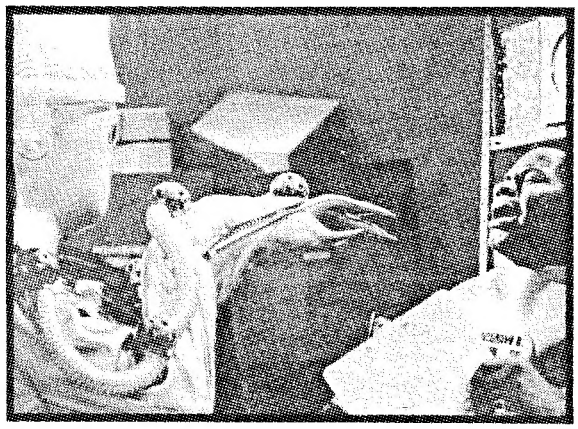
PRODUCTION CREDITS

— Compiled by Gary Hopkins —

SERIAL "HH"	FOUR EPISODES	BLACK AND WHITE
PART 1	-	11th. February 1967
PART 2	-	18th. February 1967
PART 3	-	25th. February 1967
PART 4	-	4th. March 1967

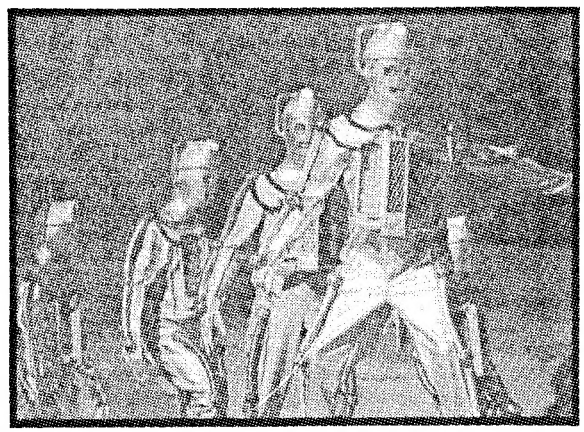
CAST

Doctor Who.....Patrick Troughton
Polly.....Anneke Wills
Ben.....Michael Craze
Jamie.....Frazer Hines



Hobson.....Patrick Barr
Benoit.....André Maranne
Nils.....Michael Wolf
Sam.....John Rolfe
Ralph.....Mark Heath
Dr. Evans.....Alan Rowe
Voice from Space Control...Alan Rowe
Voice of Controller Rinberg
Denis McCarthy
(No.5) Jim.....Ron Pinnell
(No.7) Bob.....Edward Phillips
(No.8) Charlie.....Robin Scott
(No.9) Joe.....Alan Wells
(No.10) Jules.....Victor Pemberton
(No.11) Peter.....Derek Calder
(No.12) Ted.....Leon Maybank
(No.13) Franz.....Barry Ashton
(No.15) John.....Arnold Chazen
Cybermen.....Sonnie Willis
John Wills, Reg Whitehead
Peter Greene, Keith Goodman
Ronald Lee, John Clifford
Barry Noble

Cybermen voices.....Peter Hawkins
Walk ons.....Mike Britain
Paul Harrington, Bernard Reid
Terry Wallis, Declan Cuffe
Derek Schafer, John Levine



TECHNICAL CREDITS

Production Assistant
Desmond McCarthy
Assistant Floor Manager
Lovett Bickford
Assistant.....Glenys Williams
Grams Operators.....Alan Boyd
Dave Baumber
Vision Mixer.....Ian Easterbrook
Floor Assistants.....Peter Campbell
Mike Healy
Lighting.....Dave Sydenham
Brian Clemett
Sound.....Gordon Mackie
Costume Supervisors.....Mary Woods
Daphne Dare
Make-up Supervisors....Gillian James
Jeanne Richmond
Story Editor.....Gerry Davis
Designer.....Colin Shaw
Producer .....Innes Lloyd
Director.....Morris Barry